



Openstudio 2018

Published as a record of the exhibition and event

Openstudio 2018

Thomas Hawson - *Visual Art and Furniture*

Jenny Ozwell - *Tableware Pottery*

Fergus Hawson - *Model Yacht*

Guest Artist - Peter McGoldrick - *Painting*

Hundalee Mill Farm
29 - 30 September 2018

The exhibition and event was hosted
by Thomas Hawson and Jenny Ozwell
and supported in-kind by the artists themselves.
The respected artists made their own curatorial decisions.

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Cover Illustration: Road End Hayricks, TH, 2018



Openstudio

2018

Guest Artist - Peter McGoldrick - Painting

Jenny Ozwell - Tableware Pottery

Thomas Hawson - Visual Art

Fergus Hawson - Model Yacht



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Foreword

After a break of four years, enforced by our house renovations, we felt eager to begin our Open Studio commitment again. This book serves as a record of the event and some of the works on show.

We were lucky enough to be joined by the Edinburgh based painter, Peter McGoldrick, who kept us entertained throughout the weekend. Many of the characters in his portraits seemed rooted in the city, some were challenging, and this was quite an interesting juxtaposition in our rural setting.

Thomas' award-winning boat looked majestic on our front lawn. A diverse array of his work was displayed, including sculpture, drawings, photography and furniture. Thomas is a natural events organizer and loves nothing better than seeing the place full of art and people. Peter teased that the talk about his work would be from 12 noon on the Sunday to 12.30 on the Monday! The enthusiasm bubbled from him.

Hopefully we will see this event slowly grow year on year. It is a worthwhile reflective tool for us, an opportunity to work with other artists, to meet with friends and acquaintances and of course to meet new friends. If anyone happens to sell anything, so much the better.

Our genuine thanks goes to everyone who visited. When working alone, you can often feel isolated and you question whether what you are doing has any relevance or value to anyone. We all appreciated the positive feedback and encouragement. Thank you.

Jenny Ozwell



Peter McGoldrick

This Hundalee Mill Farm Open Studio showcases 12 oil paintings by the artist Peter McGoldrick. He regularly shows his work in group exhibitions and has recently travelled to Lisbon and Helsinki exhibiting with Roddy Buchanan and other artists who have a shared love of football in project Art Cup. His last solo exhibition, *Jesus died for Gucci*, was at the Collective Gallery in Edinburgh in 2001. However, he prefers to stay in his cave and paint.

McGoldrick was inspired to study art by a tv documentary on the working class steel fixer turned Scottish painter, Stephen Campbell. There were similarities. McGoldrick grew up in Dalmuir on the edge of the ship-building industry of Clydebank. His father was a British Rail Parcel Depot worker and his mother a Chapel House worker attending Roman Catholic priests. After getting together a portfolio of what his father described as, "wee men", in the late 1980s Peter enrolled as a mature student at Edinburgh College of Art. It was, he says, a nurturing place where the prevailing philosophy allowed students to pursue their own interests largely free of technical tuition. He chose to stay on as a post-graduate, convinced it was a choice between that or two years on the dole. For the last thirty years Peter McGoldrick has been painting solidly. He also teaches art part-time at Fife College and is married with two teenage children.

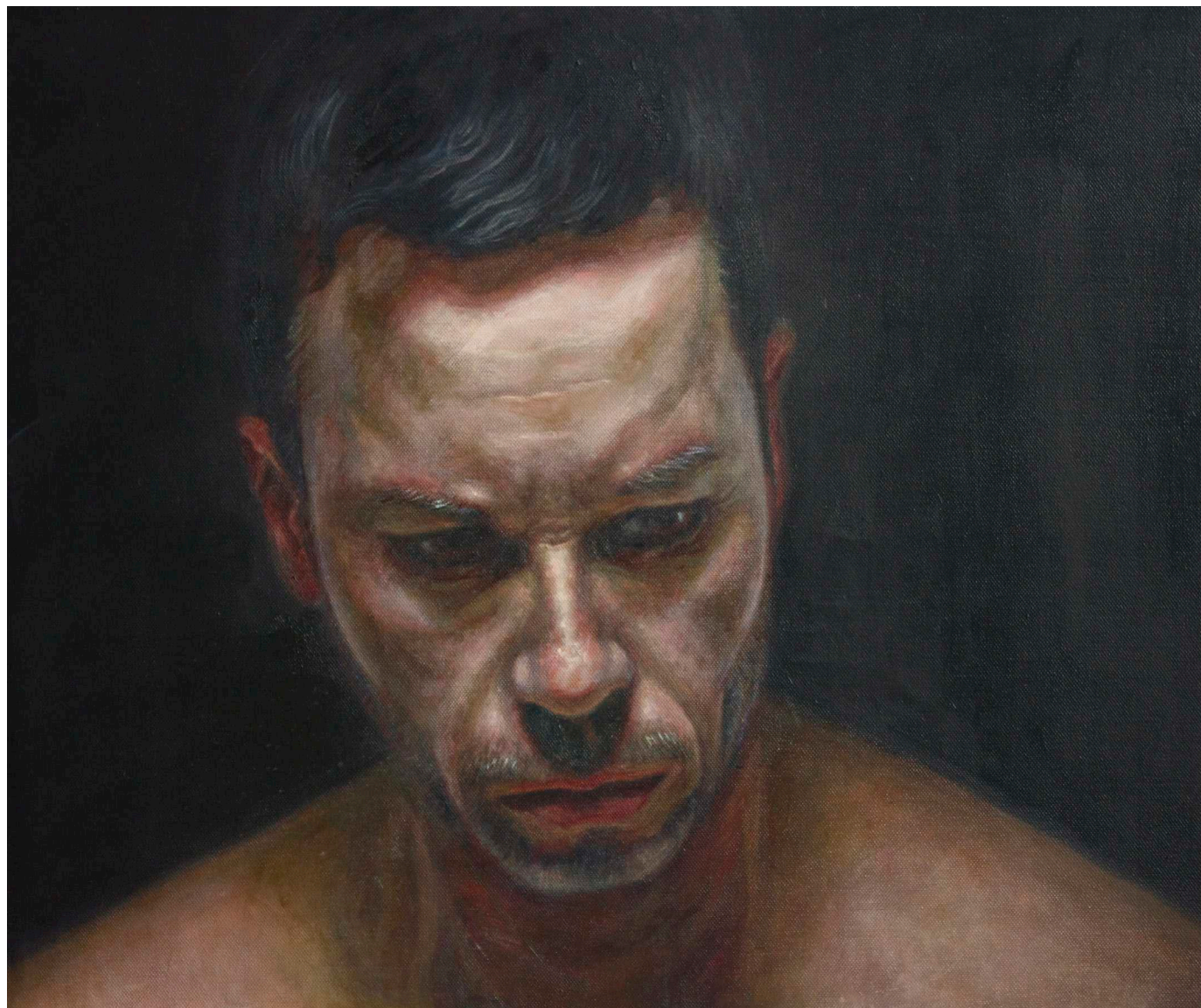
McGoldrick's paintings have a determinedly contemporary feel. From the

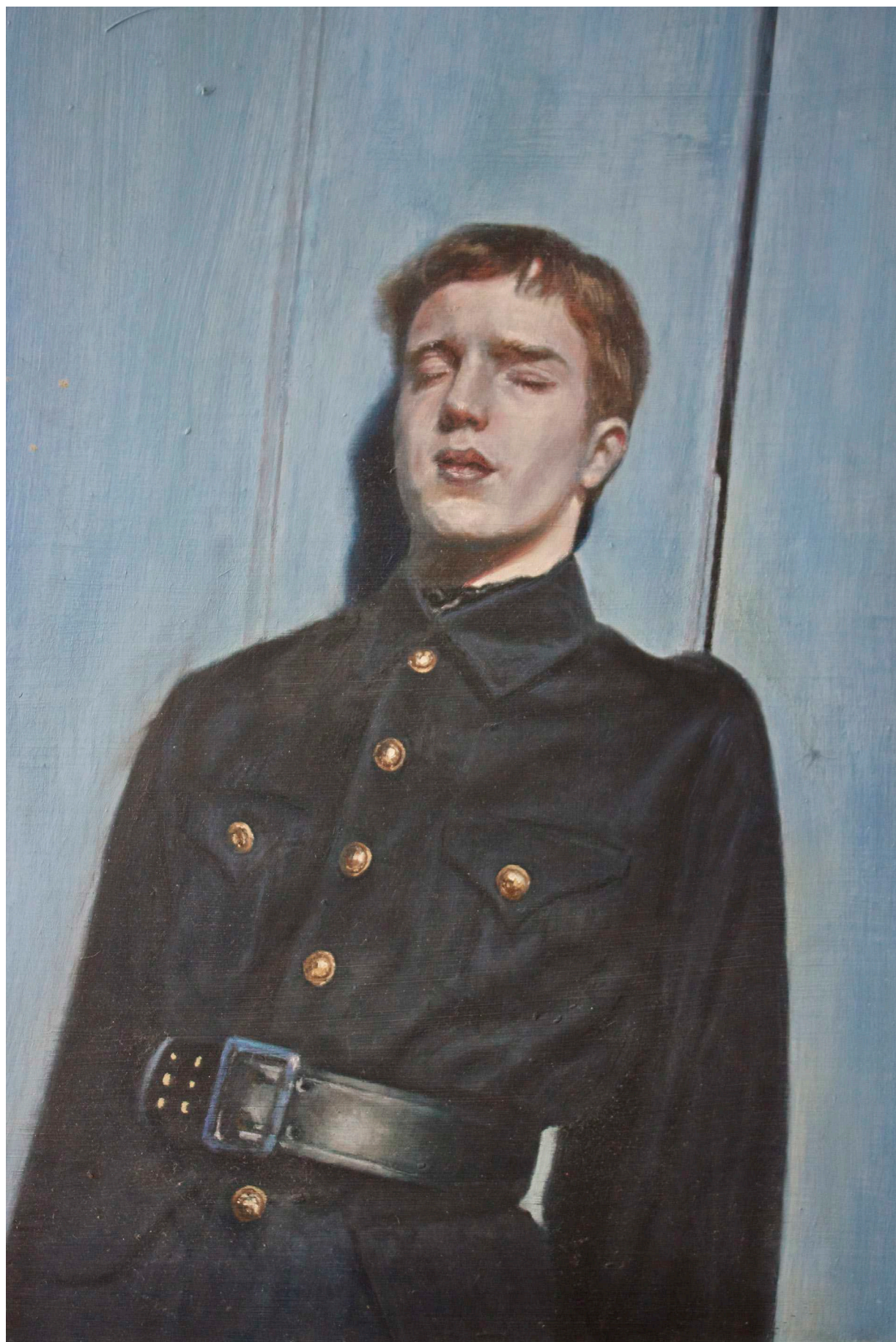
girl with her skateboard to the man in a hoodie, the ravaged faces of his sitters share a Scottish gothic street aesthetic. Faces stare confrontationally out of the canvas or look sullenly away. Clothes and haircuts are ordinary and familiar. McGoldrick paints each face with an unflinching intensity, detailing the asymmetry, tired eyes, deep lines or yellow-tinged skin of his sitters. Even the tender eyelids of his young daughter are viscerally lined with veins. And yet in these works, McGoldrick paints the eyes that are open with a marked light and clarity. It is as if, beyond and behind the deteriorating physical body, there is something quite other, quite pure. Reading McGoldrick's paintings like this they seem to reflect, darkly, on the human condition and the human experience. McGoldrick is a lapsed but nostalgic Catholic and there is a subversive religiosity to these portraits of familiar ordinary unsmiling people.

In the future Peter McGoldrick is hoping to work from a bigger cave/studio to enable him to paint larger canvasses and more elements of the landscape. He is developing an interest in submerging his subjects in the Jed water, inspired by Millais' *Ophelia*.

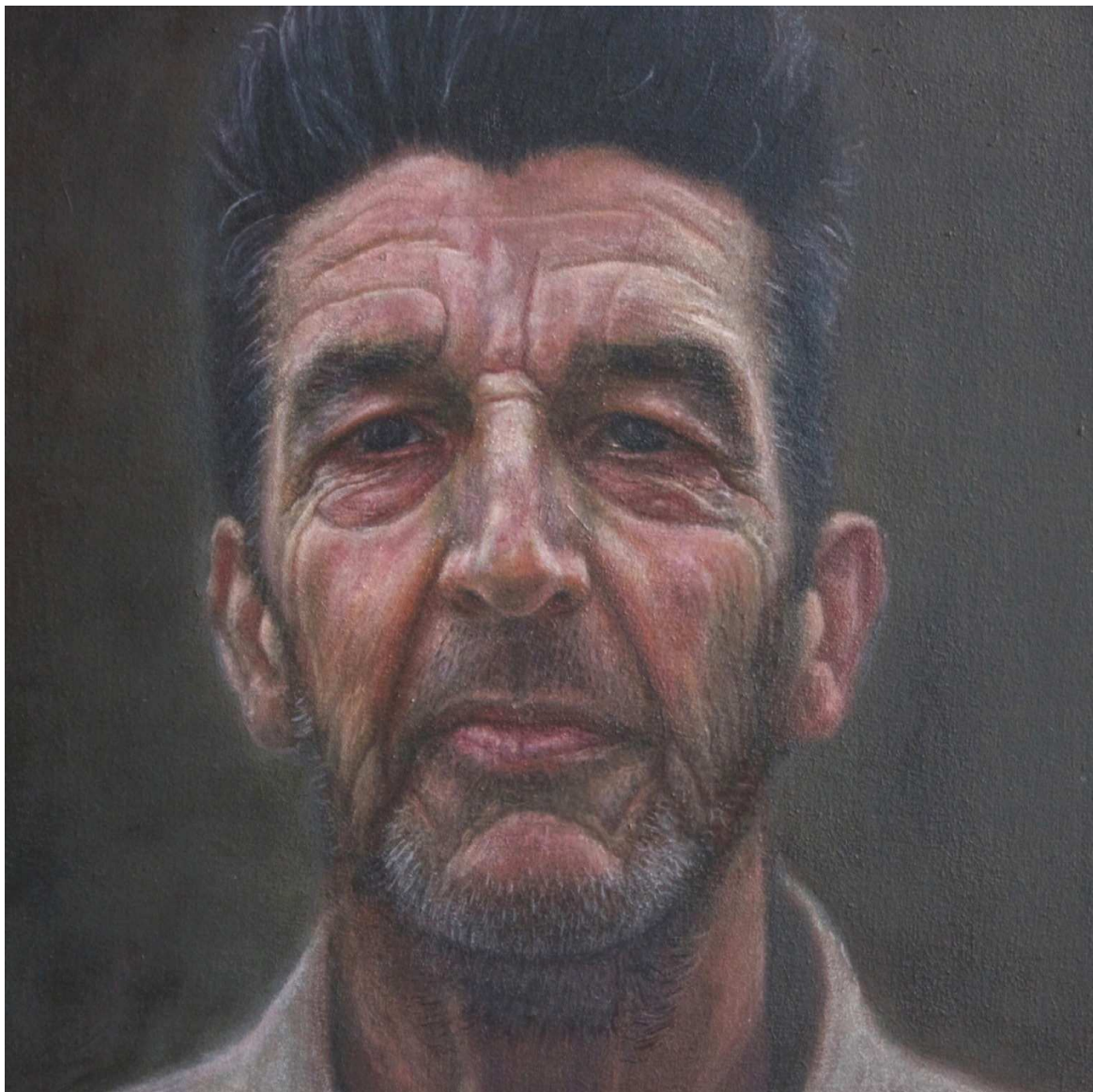
Peter McGoldrick would like to thank his wife, Kate Smith, for all her unconditional support over the last thirty years of his practice.

Interviewed and written 28/9/2018,
Kate Neil.











Jenny Ozwell

When I was studying my Art Foundation course, Thomas' surrogate aunt from his home town, Pauline, and full-time potter of 30 years, was planning her retirement to France. Thomas tried to persuade me to receive some weeks work experience with her and then to buy all the pottery equipment and set up. Of course, this would have been all too sensible and it was only several years later that I decided to take up throwing pots.

I am largely self-taught, starting out when my children were small. Pauline visited for several weekends to help communicate the basics and was always on the end of the telephone, if necessary (and still is). It has been a slow process of improvement, fitted around children and a part-time teaching job.

My pots are functional and could be described as simple and rustic. I enjoy the fact that people appreciate using them every day,

Great thanks goes to both Thomas, my fantastic studio technician, and Pauline, for her great guidance early on and her beautiful pots which we are still using ourselves every day. One day I hope to make as wonderful pots as hers.















Thomas Hawson

Making art and things comes naturally to me, it's both how I answer the needs of the everyday and my family and my favoured way of communication (this statement will be brief). I have been making art for myself since I left school. It's the go to tool I use to understand the physical, emotional and philosophical world.

It has been my dream all my adult life to build a self-sustaining, multi-disciplinary art practice that inspires others. I have finally made it! Having made 'Folly Hay Stacks' at our road end adjoining the A68 for the past two years I have had in the back of my mind (and sometimes questioning my sanity) the idea that these hay rick follies, touch stones/reference markers/tools of reflection, of our hands on agricultural heritage, have been my calling card or display to the world of my growing ambitions as a land artist. Quite out the blue a local art's patron had the inspiration to tell me, in response to the 'Folly Hay Ricks', he 'got It', wow! Two weeks later having been invited to view his muse walk, he requested I make land art in his private gardens. At the time I felt overwhelmed, struggling to sleep with so much excitement, by the time the open studio began I was busting with enthusiasm and a deep sense of purpose, someone else actually wanted my art.

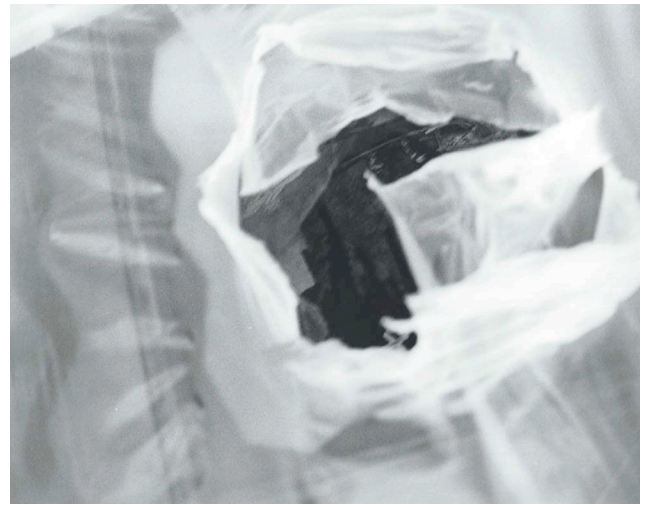
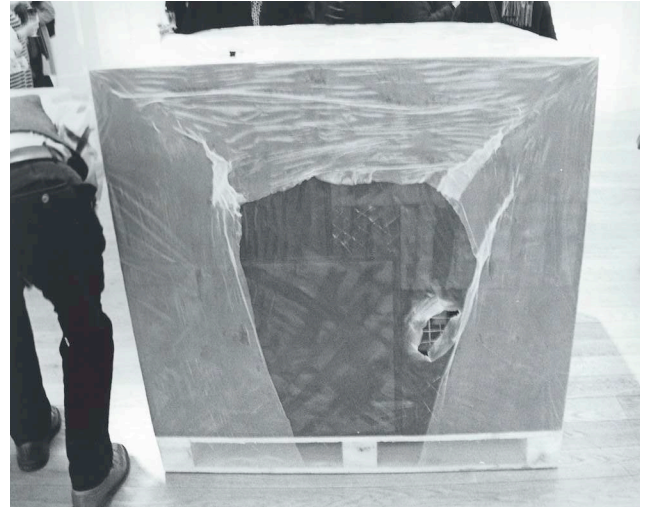














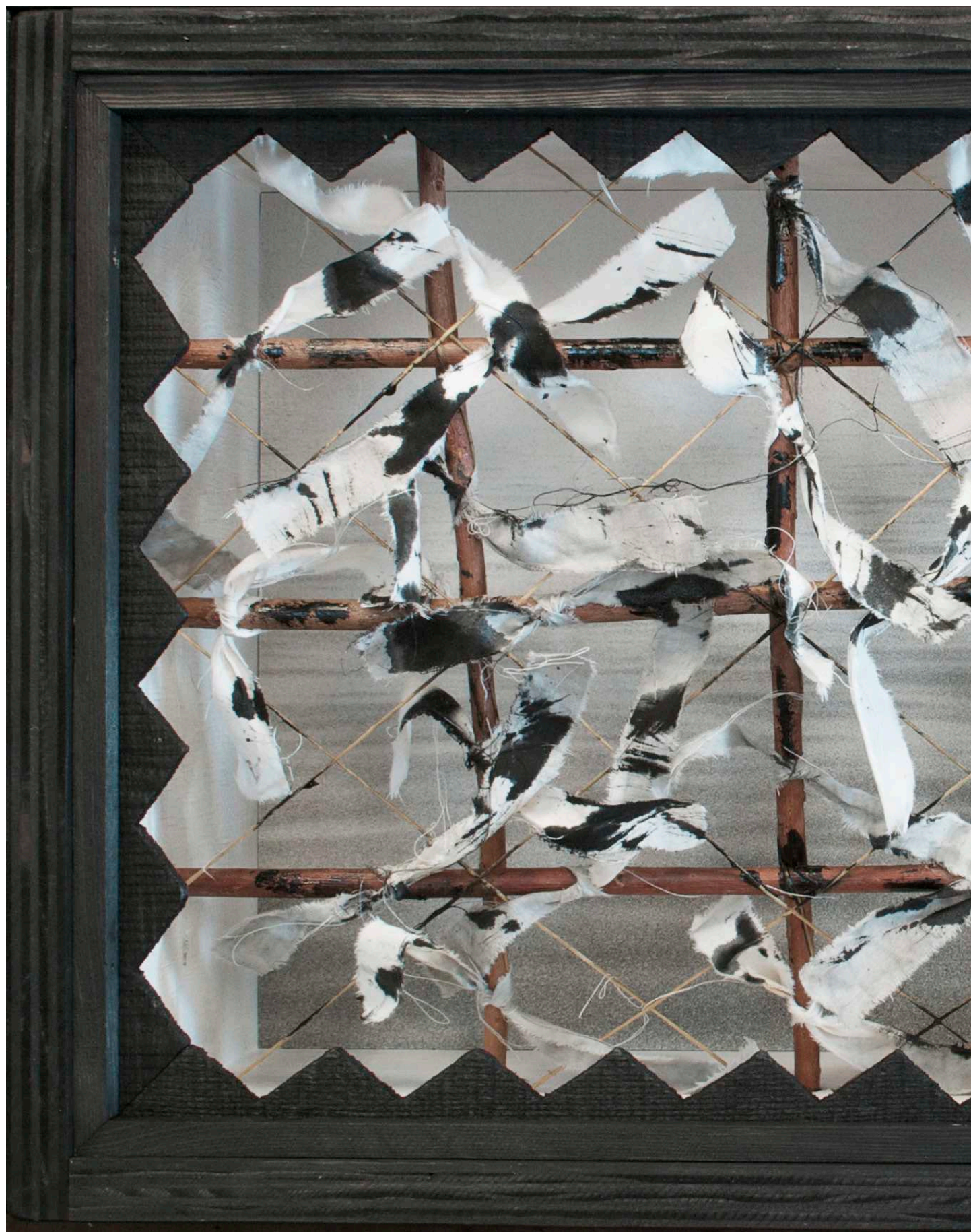


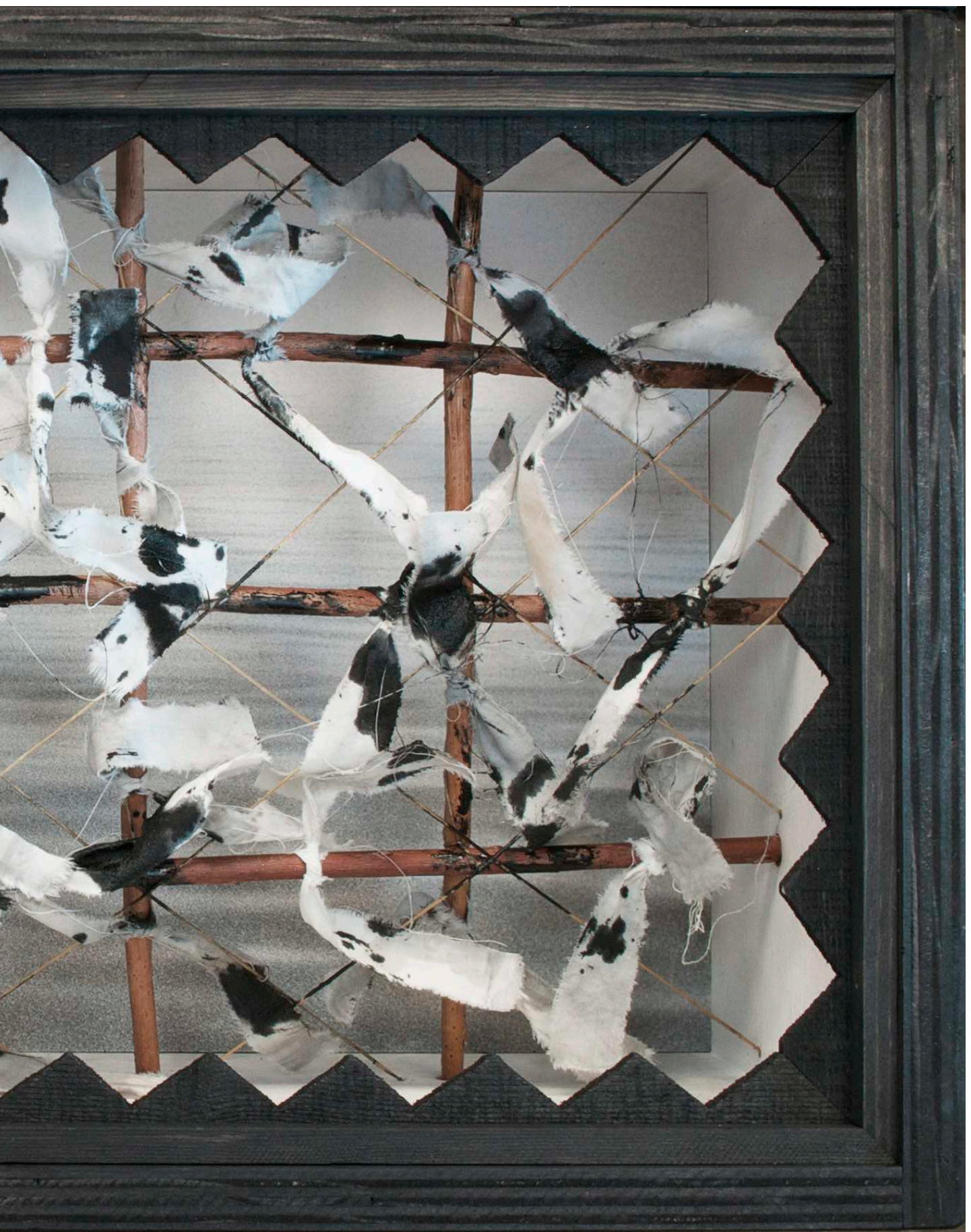








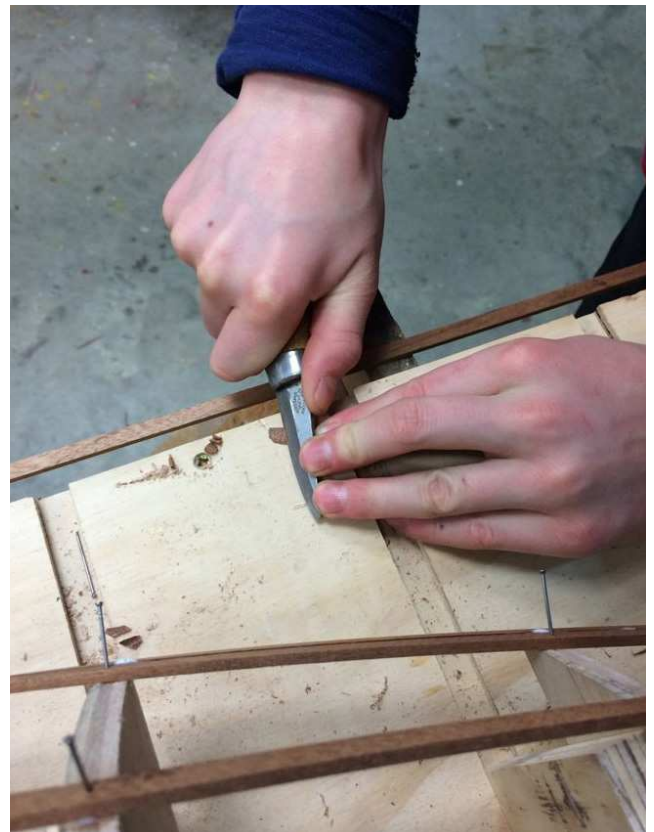
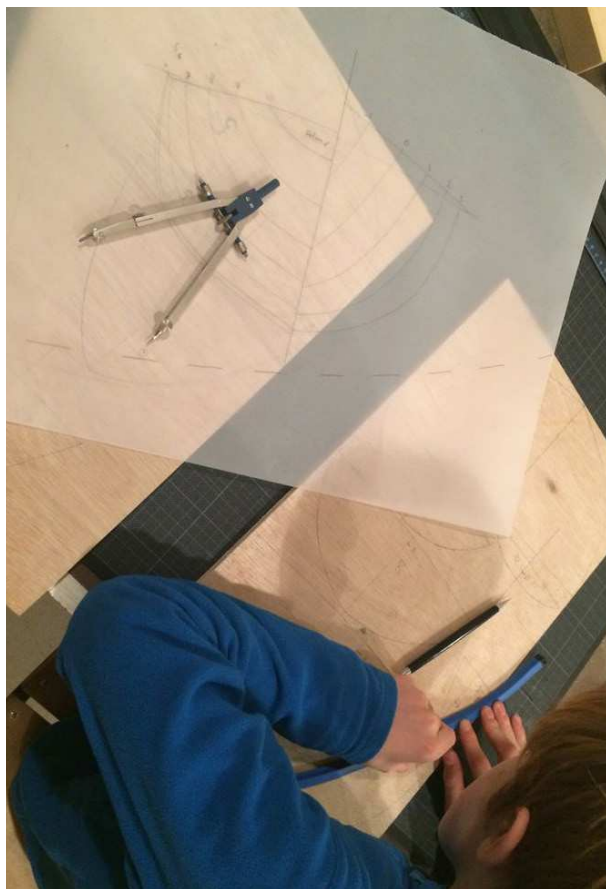


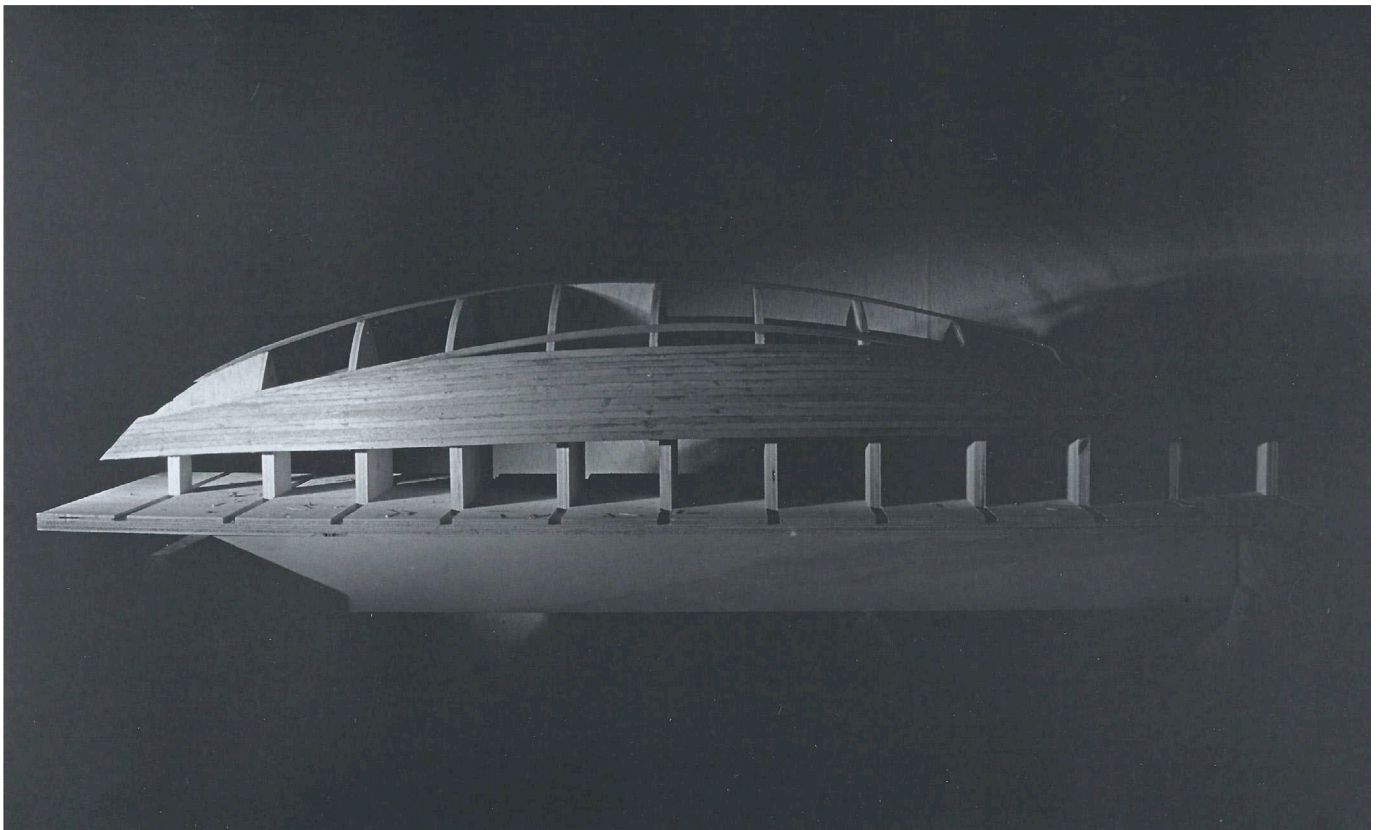




Fergus Hawson

This year Fergus has developed his level of craftsmanship and design skills well beyond most of his contemporaries. Having been inspired by boat building for some time he made a request to his dad, (me) to obtain radio control equipment to fit out a model boat. 'What boat?', was my question. I did not want to buy him expensive radio gear without the required effort from Fergus to build a boat fit for it. I proposed a challenge to Fergus, if he won the soon to be held poetry competition at his school, I promised to teach him how to design and build his dream boat and spare no expense in furbishing it with radio control gear. He went for it, in a big way, over a half term break he learnt by memory, 'Merlin and the Gleam', by Tennyson, a 501-word poem, and won the school poetry competition! So with the guidance of his dad and some books he sketched a design from a picture of a Fairlie 55' sailing sloop he found on the internet, and lofted the model's lines on the drawing board. This project along with others are presented in his growing and admirable portfolio, which marks, we hope, the beginning of his creative career.





Merlin and the Gleam

Alfred Lord Tennyson

I.

O YOUNG Mariner,
You from the haven
Under the sea-cliff,
You that are watching
The gray Magician
With eyes of wonder,
I am Merlin,
And I am dying,
I am Merlin
Who follow The Gleam.

II.

Mighty the Wizard
Who found me at sunrise
Sleeping, and woke me
And learn'd me Magic!
Great the Master,
And sweet the Magic,
When over the valley,
In early summers,
Over the mountain,
On human faces,
And all around me,
Moving to melody,
Floated The Gleam.

III.

Once at the croak of a Raven who crost it,
A barbarous people,
Blind to the magic,
And deaf to the melody,

Snarl'd at and cursed me.
A demon vext me,
The light retreated,
The landskip darken'd,
The melody deaden'd,
The Master whisper'd
"Follow The Gleam."

IV.

Then to the melody,
Over a wilderness
Gliding, and glancing at
Elf of the woodland,
Gnome of the cavern,
Griffin and Giant,
And dancing of Fairies
In desolate hollows,
And wraiths of the mountain,
And rolling of dragons
By warble of water,
Or cataract music
Of falling torrents,
Flitted The Gleam.

V.

Down from the mountain
And over the level,
And streaming and shining on
Silent river,
Silvery willow,
Pasture and plowland,
Horses and oxen,
Innocent maidens,
Garrulous children,
Homestead and harvest,
Reaper and gleaner,
And rough-ruddy faces
Of lowly labour,
Slided The Gleam.

VI.

Then, with a melody
Stronger and statelier,
Led me at length
To the city and palace
Of Arthur the king;
Touch'd at the golden
Cross of the churches,
Flash'd on the Tournament,
Flicker'd and bicker'd
From helmet to helmet,
And last on the forehead
Of Arthur the blameless
Rested The Gleam.

VII.

Clouds and darkness
Closed upon Camelot;
Arthur had vanish'd
I knew not whither,
The king who loved me,
And cannot die;
For out of the darkness
Silent and slowly
The Gleam, that had waned to a wintry
glimmer
On icy fallow
And faded forest,
Drew to the valley
Named of the shadow,
And slowly brightening
Out of the glimmer,
And slowly moving again to a melody
Yearningly tender,
Fell on the shadow,
No longer a shadow,
But clothed with The Gleam.

VIII.

And broader and brighter
The Gleam flying onward,
Wed to the melody,
Sang thro' the world;
And slower and fainter,
Old and weary,
But eager to follow,
I saw, whenever
In passing it glanced upon
Hamlet or city,
That under the Crosses
The dead man's garden,
The mortal hillock,
Would break into blossom;
And so to the land's
Last limit I came—
And can no longer,
But die rejoicing,
For thro' the Magic
Of Him the Mighty,
Who taught me in childhood,
There on the border
Of boundless Ocean,
And all but in Heaven
Hovers The Gleam.

IX.

Not of the sunlight,
Not of the moonlight,
Not of the starlight!
O young Mariner,
Down to the haven,
Call your companions,
Launch your vessel,
And crowd your canvas,
And, ere it vanishes
Over the margin,
After it, follow it,
Follow The Gleam.

List of Illustrations

These illustrations are a selection of the works shown at the Open Studio, from 29 to 30 September 2018, at Hundalee Mill Farm, Jedburgh. All works belong to and all photographs are taken by the artists unless otherwise stated.

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Earthenware

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Painted canvas and timber
270 x 60 cm and 110 x 25 cm

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500 x 220 x 410 cm

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73 x 53 cm

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Charcoal, conte and graphite on paper
73 x 53 cm

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73 x 53 cm

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Photomontage of box

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Biographies

Peter McGoldrick

1966

Born, Glasgow, UK

Education

1989 – 93

BA (Hons), Edinburgh College of Art

1993-95

MFA, Edinburgh College of Art

Exhibitions

1996

Showroom. Collective Gallery, Edinburgh

1997

Running Time. Cameo Cinema, Edinburgh

1998

R.S.A.M.D.M.A. Project Room, Collective Gallery, Edinburgh

1999

Glasgow Art Fair, George Square, Glasgow

1999

Everything Must Go! Collective Gallery, Edinburgh

1999

Museum Magogo, PB Gallery, Melbourne, Australia

2000

Glasgow Art Fair, George Square, Glasgow

2000

We Interrupt This Programme. Waygood Gallery, Newcastle

2001

Jesus Died For Gucci. Collective Gallery, Edinburgh

2004

Copa Del Arte, Quadrum Gallery, Lisbon

2005

Situated Self. City Art Museum, Helsinki

2006

Salon Des Refuses, Art Cap, Huntly

Scholarships

1992

Yale School of Art and Music, Connecticut, USA

1993

John Kinross Scholarship to Florence. R.S.A

Jenny Ozwell

1973

Born, Hampshire

2003

Foundation Course Art and Design, Borders College

2009

Set-up Wheelhouse Pottery

2016, 2017

The Crafters Art and Design Fair, Kelso,

2015 – 2018

Art @ Ancrum

Pots sold at the 'Lovatt Gallery', Jedburgh and 'The Gallery Melrose'

Member of the Scottish Potters Association

Fergus Hawson

2015

Born, Scottish Borders

2015 - Present

Apprentice to his Dad, Thomas Hawson

Thomas Hawson

1973
Born, Louth, UK

1993-94
Foundation in Art and Design
Lincoln College of Art

1994-97
Fine Craft BA (Hons)
Brunel University, BCUC

1997-Present
Lives and works in Scottish Borders

1998-2003
Visiting Lecturer, Glasgow School of Art

2001
Morton Fraser Award
Royal Scottish Academy

2002-03
Taught at Brunel University, BCUC

2003-06
Practice based PhD
Contemporary Craft in Iceland: Communicating Culture
Through Making
Brunel University

2012-13
Lecturer at Heriot Watt University, Galashiels, Scotland

2015
The Flora Wood Award
Royal Scottish Academy

Solo Exhibitions

2004
Handverk og Hönnun (Handwork and Design), Reykjavik,
Iceland

Gunnarsstofnun, Skriethuklaustur, Egilsstaethir, Iceland

The Faroe's Crafts Society, Tórshavn, Faroe Islands

Shetland Museum, Lerwick, Shetland, Scotland

The Lighthouse, Glasgow, Scotland

The Viking Ship Museum, Roskilde, Denmark

2015
Hippodrome, Eyemouth, Scotland

Selected Exhibitions

1997
New Designers, London

Shingley Art Gallery, Gateshead

1998
Scottish Natural Heritage Headquarters

2000
Shingley Art Gallery, Gateshead

UK-DK Designer Days, Copenhagen

Hamburg Day, Hamburg

National Museum of Scotland, Edinburgh

2000, 2007-08-09-10-11-12-13-14-15-16-17
Visual Arts Scotland, Edinburgh

2001
Sit Up, Ettrick Riverside Gallery, Selkirk, Scotland

2001-02
Onetree, National Tour of UK

2008
Pauline Burbidge and Charles Poulsen Open Studio Guest
Artist

Prestigious Commissions

1999
Roof Garden Benches, Oncology Unit, Birmingham Hospital

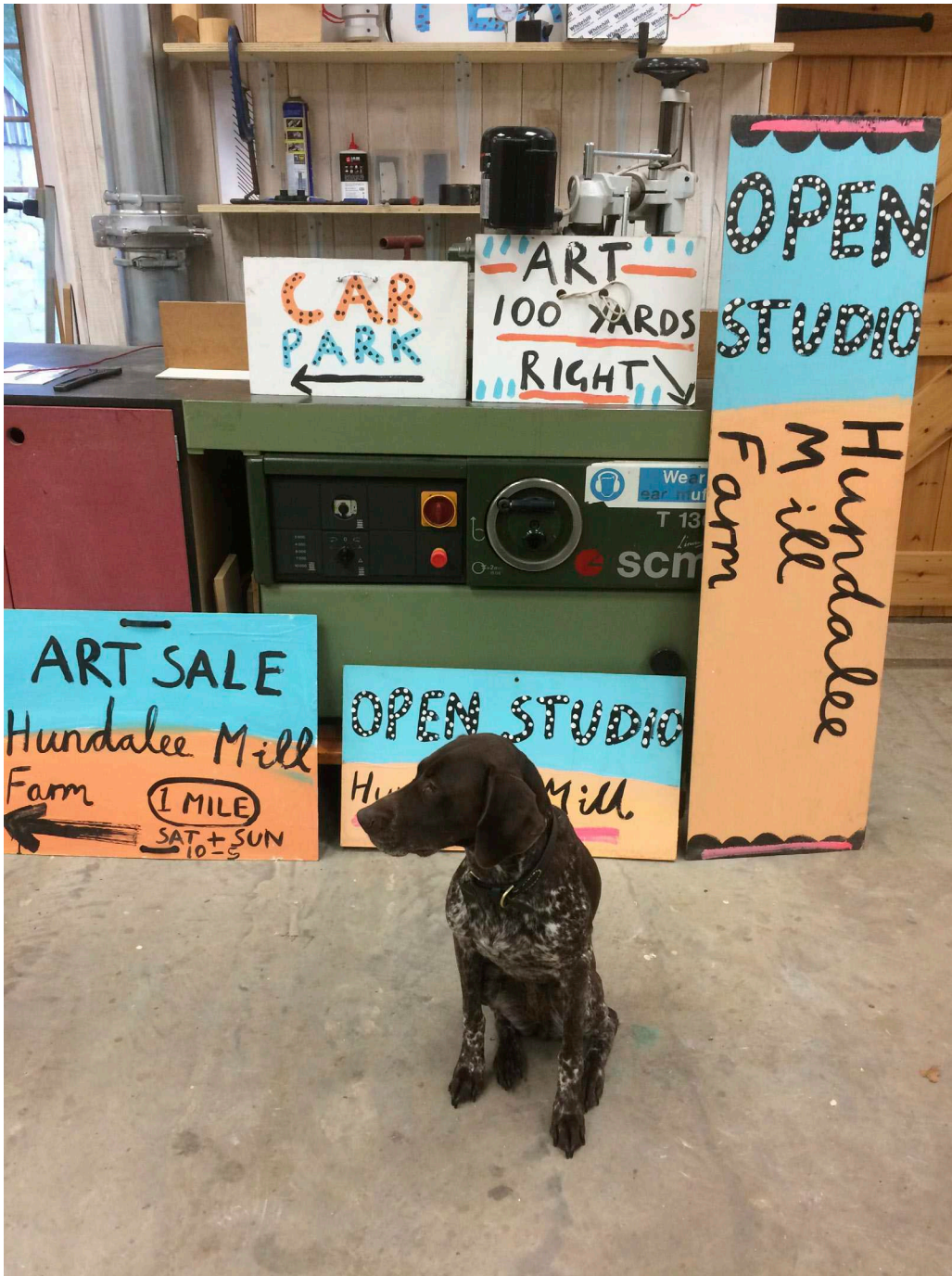
2000
Speakers Chair, Icelandic Parliament, permanent collection

2000-01
Crossing Furniture, St Mary's Cathedral, Glasgow



Acknowledgments

Thanks must go to our audience despite, I'm sure, having many other things to do they make an effort to visit our open studio, to indulge us with their presence. Thanks to Jenny for everything. Thank you to Peter McGoldrick for turning up with all his precious paintings and also to his wife Kate Smith for her additional assistance. Fergus's enthusiasm to take part and his and his sister Freyja's help in setting up the show is much appreciated.



Afterword

Sharing the open studio with guests and the family is a great privilege, Jenny and I are so grateful to the support from them all. Opening the doors to a wide audience gives us the greatest pleasure, hoping the work and atmosphere experienced by our guests inspired them is all we wish for.

Thomas Hawson and Jenny Ozwell



